LOYOLA UNIVERSITY

Bulletin No. 7

New Orleans, Louisiana

COLLEGE OF MUSIC

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Set II

VOL. XLV

September, 1964

• ACCREDITATION

LOYOLA UNIVERSITY

Founded in 1912

- Loyola University, incorporated April 15, 1912.

  Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

  The Legal and Corporate Title of the University is "Loyola University, New Orleans."

  All donations, endowments, legacies, bequests, etc., should be made under this title.

  Member of:
  Southern Association of Colleges and Secondary Schools
  National Catholic Educational Association
  Jesuit Educational Association
  Association of American Colleges

Accredited by the National Council for Accreditation of Teacher Education.

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college of music bulletin

★

1964-1965

6363 St. Charles Avenue
New Orleans, Louisiana 70118

1964 - CALENDAR - 1964

JANUARY

S	M	T	W	T	F	S
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1965 - CALENDAR - 1965

JANUARY

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NOVEMBER

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MARCH

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SEPTEMBER

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DECEMBER

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Academic Calendar

1964

JUNE

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15-16 Registration for Summer Session

17 Classes begin

JULY

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26 Summer Concert

29 Examinations

30 Closing of Summer Session

31 Feast of St. Ignatius Loyola

SEPTEMEBER

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14-19 Freshman Orientation and Registration

17-18 Registration of Sophomores, Juniors and Seniors

21 Official opening of Fall Semester with Mass of the Holy Spirit at 12:00 Noon.

22 Lectures and Classes begin at 8:10 a. m.

25 Terminal date for admissions

OCTOBER

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2 Latest date for changes or official dropping of courses. (Grades of WP or WF will be given in those courses dropped after this date.)

NOVEMBER

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15	16	17	18	19	20	21
22	23	24	★	★	★	★
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2 Loyola Salon Concert

13-20 Mid-semester examinations

23 Faculty Concert

24 Thanksgiving holidays begin after last class

30 Classes resumed

DECEMEBER

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6	7	8	9	10	11	12
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20	★	★	★	★	★	★
27	★	★	★	★		

8 Feast of the Immaculate Conception. University holiday.

19 Christmas holidays begin after last class.

1965

JANUARY

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24	25	26	27	28	★	★
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4	Classes resumed
4	Faculty Concert
11	Loyola Concert
18-28	Final Examinations
28	End of Fall Semester
29-30	Mid-season holiday. Registration of new students.

FEBRUARY

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1	Classes begin for Spring Semester. Fee for late registration.
12	Latest date for changes or official dropping of courses. (Grades of WP or WF will be given in courses dropped after this date.)
18	Latest date for application for candidates for degrees to be conferred in June 1965. Graduation fees due.

MARCH

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1- 2	Mardi Gass. University holidays.
8	Loyola Salon Concert
19-26	Mid-semester examinations.
29	Faculty Concert

APRIL

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11	12	13	14	★	★	★
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14	Easter Holidays begin after last class
20	Classes resumed
26	Faculty Concert

MAY

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3	Loyola Salon Concert
12	Award Day at 11:00 a.m. in Field House
17-20	Senior examinations
21- 1	Final examinations for underclassmen.
27	Ascension Thursday. University holiday
31	Baccalaureate Mass 5:00 p. m.

JUNE

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6	7	8	9	10	11	12
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20	21	22	23	24	25	26
27	28	29	30			

1	Commencement Exercises 8:00 p. m.

Loyola University
College of Music

Affiliated in 1931

Board of Directors of the University

Rev. Andrew C. Smith, S.J., Ph.D., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Vice-President

Rev. A. F. Mangiaracina, S.J., M.A., S.T.L., Secretary

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Rev. Carl A. Maring, S.J., Ph.D.

✦ ✦ ✦

OFFICERS OF ADMINISTRATION

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Rev. Homer R. Jolley, S.J., Ph.D., Vive-President for University Development

Rev. William J. Junkin, S.J., B.S., S.T.L., Dean of Students

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Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

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Miss Rosalie J. Parrino. B.B.A., Dean of Women

Rev. Elwood P. Hecker, S.J., M.Ed., University Chaplain

Raymond P. Witte, Ph.D., Director of Evening Division

Miss Carmel V. Discon, A.M., Director of Admissions

Rev. Francis L. Janssen, S.J., M.A., Assistant Director of Admissions

Frank J. Stass, M.B.A., Registrar

James W. Dyson, A.M., B.S. in L.S., Librarian

Charles R. *Brennan*, A.B., Director of Public Relations

Mrs. Yolande de Reyna Tallman, B.M., Secretary of College of Music

College of Music Faculty

Applied Music

Piano

Guy F. Bernard, *Professor, Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music

James W. Bastien, *Assistant Professor*, B.M., Mus.M., Southern Methodist University

Charles E. Braswell, *Associate Professor*, B.M., No. Texas University, M.M., American Conservatory of Music; R.M.T., Kansas University

Janet Sitges Martin, *Assistant Professor*, B.M., Florida State, M.A., Mlils College, California

Eugie Tebault Passera, *Professor*, B.M., Loyola University

Elizabeth B. Schwarz, *Assistant Professor*

Organ

Elizabeth B. Schwarz, *Assistant Professor*, B.M.E., Loyola University

Elise Cambon, *Professor*, B.A., Mus.M., University of Michigan

Voice

Dorothy Brumfield Hulse, *Professor, Chairman*
B.M., Loyola University

Marguerite Castellanos Taggart, *Instructor*

Maria Tortorich, *Assistant Professor*, B.M., Loyola University

Elisabeth Wood, *Professor*

Diction

Marguerite Castellanos Taggart, *Instructor*

Violin

Russell Bobrowski, *Instructor*

Violoncello

Hal Runyan, *Instructor*

Double Bass

Bruce Butler, Mus.M., Eastman School of Music, *Instructor*

Classical Guitar

Paul J. Guma, *Instructor*, B.M.E., Mus.M., L.S.U.

Harp

Mme. Lucienne Lavedan, *Instructor*, B.A., Dominican College; Longy School of Music

Flute

Ralph Laccassagne, *Instructor*, B.M., Loyola University

Oboe

Staff

Clarinet

Michael Carubba, *Professor*

Ronald deKant, *Instructor*, Julliard School of Music

Saxophone

Michael J. Carubba

Bassoon
HAROLD BALLAM, JR., *Instructor*

French Horn
Staff

Trumpet
GEORGE A. JANSEN, *Assistant Professor*, Juilliard School of Music

Trombone
GLENN A. DODSON, *Instructor*
PATRICK MCCARTY, *Associate Professor*

Tuba
BRUCE BUTLER, *Instructor*, Mus.M. Eastman School of Music

Percussion
FRANK STONE, *Instructor*

Theory

PATRICK MCCARTY, *Associate Professor*, B.M., West Virginia University, Mus.M., Ph.D., Eastman School of Music, *Chairman*
GUY BERNARD
MICHAEL CARUBBA
CHARLES BRASWELL

Composition

PATRICK MCCARTY, Ph.D., *Associate Professor*, *Chairman*

Music Education

MICHAEL CARUBBA, M.M., M.M.E., *Chairman*
CHARLES BRASWELL
GEORGE JANSEN
PATRICK MCCARTY

Music Ensembles

MICHAEL CARUBBA
GEORGE JANSEN
ARTHUR COSENZA, *Assistant Professor*, Opera Workshop
RONALD DEKANT

Liturgical Music

ELISE CAMBON, B.A., M.M., *Chairman*
MICHAEL CARUBBA
PATRICK MCCARTY

Music Therapy

CHARLES BRASWELL, M.M., M.M.E., *Chairman*
MICHAEL CARUBBA

FACULTY COMMITTEES

Admission and Classification

Rev. Edward A. Doyle, S.J. *Chairman*
Dean Michael Carubba
Miss Carmel V. Discon
Dean Henry J. Engler, Jr.
Mr. Frank J. Stass
Dr. Ramond P. Witte

Athletics

Dr. John V. Connor, *Chairman*
Rev. Thomas H. Clancy, S.J.
Rev. Vincent P. Micheli, S.J.
Mr. Charles E. Myler, Jr.
Rev. Anthony C. O'Flynn, S.J.
Lt. Col. Robert Sabolyk
Mr. Frank J. Stass

Curriculum

Rev. Edward A. Doyle, S.J. *Chairman*
All Departmental Chairmen

Discipline

Rev. William J. Junkin, S.J. *Chairman*
Dean Henry J. Engler, Jr.
Dr. Frank J. Houghton
Rev. Homer R. Jolley, S.J.
Mr. John J. McAulay

Graduate Fellowships

Rev. H. James Yamauchi, S.J. *Chairman*
All Departmental Chairmen

High School Relations

Mr. Charles R. Brennan *Chairman*
Dean Michael Carubba
Miss Carmel V. Discon
Dr. Edward J. Ireland
Dr. Edmund E. Jeansonne
Mr. Charles E. Myler, Jr.
Rev. Anthony C. O'Flynn, S.J.
Miss Rosalie J. Parrino
Mr. William V. Redmann
Dr. Raymond P. Witte

Library

Rev. Alvin J. Pilie, S.J. *Chairman*
Dr. Joseph R. Berrigan, Jr.
Rev. Emmett M. Bienvenu, S.J.
Dr. Lawrence L. Bourgeois
Mr. James W. Dyson

Pre-Medical Studies

Rev. John H. Mullahy, S.J. *Chairman*
Rev. Francis A. Benedetto, S.J.
Dr. Winston R. deMonsabert
Rev. Guy J. Lemieux, S.J.
Dr. Mary Hope MacDonald
Dr. Walter G. Moore

Publications

Rev. Thomas H. Clancy, S.J. *Chairman*
Mr. Henry W. Asher
Mr. Edwin P. Fricke

Rank and Tenure

Rev. Homer R. Jolly, S.J. *Chairman*
Dr. John V. Connor
Rev. Joseph H. Fichter, S.J.
Dr. Mark D. Horne
Rev. John H. Mullahy, S.J.
Rev. H. James Yamauchi, S.J.

Scholarships

Rev. William J. Junkin, S.J. *Chairman*
Rev. Edward A. Doyle, S.J.
Rev. Aloysius B. Goodspeed, S.J.
Rev. Bernard A. Tonnar, S.J.

Research Grants

Rev. John F. Keller, S.J. *Chairman*
Dr. Brendan F. Brown
Rev. James C. Carter, S.J.
Dr. Rudolf Coper
Dr. Frank J. Houghton
Dr. Edward J. Ireland
Dr. Edmund E. Jeansonne

Testing

Dr. John J. Pauson, Chairman
Dr. Gerald J. Eberle
Rev. John F. Keller, S.J.
Mr. Alvin J. Lowe
Dr. Hilda C. Smith

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

University Band

Membership in the University Concert Band is open to the students of the College of Music if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1963-1964, Mrs. Aynaud Hebert.

Religious Organizations

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

PURPOSE AND AIMS OF THE COLLEGE OF MUSIC

The purpose of the College of Music may be stated briefly as follows: to give the student intensive professional training in his particular field of interest, to equip him with a solid foundation of thorough musicianship, and

Entrance Procedure

Application for Admission

The following procedure is to be followed in applying for admission:

1. Request an application for admission from the Director of Admissions either by letter or by telephone.

The [illegible] practice.

[illegible]mation required on Part I of the application

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Suzanne Saucier, President, 1963-64.

Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953. James Doyle, President, 1963-64.

Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardinal Key.

CONCERTS

As a means of widening the experience of the students, and as a cultural contribution to the community, the College of Music presents a series of concerts each year. These concerts consist of the following:

Faculty Recitals
Faculty Ensembles
Band Concerts
Loyola Salon Concerts
Choral Concerts
Student Recitals
Student Ensembles
Chamber Music
Radio and Television

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the [illegible] who has servatory of Music and Dramatic Art [illegible] year. The remittance University to fo[illegible] junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

Scholarships

Auditions are held in the Spring for talented students. Scholarships are given on the basis of performance, scholarship and need.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition
Voice
Piano
Piano Pedagogy
Instrumental
Organ
Sacred Music
Music Therapy

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice
Piano
Instrumental

Entrance Procedure

Application for Admission

The following procedure is to be followed in applying for admission:

1. Request an application for admission from the Director of Admissions either by letter or by telephone.

2. Supply all the information required on Part I of the application for admission.

3. Attach to the application blank an application fee of $10.00 payable to Loyola University. This fee is neither deductible from the tuition nor refundable.

4. Attach to the application blank a recent photo approximately 2″ x 2″.

5. Request your high school principal to return Part II of the application blank to the Director of Admissions after he has supplied your complete high school record thereon.

6. Applicants interested in housing facilities or in scholarships should communicate with the Dean of Students or Chairman of Scholarship Committee.

7. All applicants are required to take the College Entrance Examination Board Tests (Scholastic Aptitude Tests only) and to have a copy of the results sent to the Director of Admissions. Your Student Counselor or Principal will be able to tell you how to apply to take these tests. If, however, you wish to contact the C.E.E. Board directly, their address is: Box 592, Princeton, New Jersey. These tests will be administered on the morning of each of the following dates:

Testing Dates	*Deadline for Applications*
January 11, 1964	December 14, 1963
March 7, 1964	February 8, 1964
May 2, 1964	April 4, 1964
July 8, 1964	June 10, 1964

8. Upon receipt of a letter of acceptance a deposit of $100 as a reservation for a place in the freshman class must be made. This deposit is deductible from the tuition but is not refundable to applicants for admission.

Applicants for admission to the Freshman class must meet the requirements stated below under Methods of Admission. The specific units of credit that are required and other units that may be presented for admission to the Freshman class are listed under Admission Requirements.

Application for admission accompanied by proper credentials must be filed with the Director of Admissions no later than one month prior to the Registration dates for the Fall and Spring Semesters. Applications received after these dates will not be considered.

Applicants for admission as freshmen, or with advanced standing, must submit official records from all schools and colleges attended. These credentials are to be sent directly by the proper officer of the school or college in which they were earned and not through the student. Credentials which are submitted for admission become the property of the University, even in the case of applicants to whom admission is denied, and are kept permanently on file. Blank forms for transcripts of records may be had on application to the Director of Admissions.

It is recommended that applicants who desire admission immediately on graduation from high school have their credentials sent to the Director of Admissions at the beginning of the last term of their senior year. These credentials should include the past scholastic record, together with a list of courses in progress during the final term of the senior year and the applicant's rank in class. This will enable the Committee on Admissions to grant tentative admission pending receipt of complete and final records which should be sent to the Director of Admissions by the high school principal immediately after graduation from high school.

The University reserves the right to refuse admission to applicants whose previous work is of such a grade as to create a doubt regarding their ability to pursue successfully their scholastic work in the University.

All students are expected to be matriculated before the beginning of the session's classes, thus allowing them ample time to be assigned to classes and to be provided with laboratory equipment.

Students should be present on the opening day of classes. They will not be admitted after the first five class days. Freshmen must be present on the opening day of Freshman Orientation Week.

Admission and Registration

METHOD OF ADMISSION—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

ENTRANCE EXAMINATION—The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

Student Fees

Students are expected to pay the full tuition for one semester on the day of registration of each semester unless they are following the Tuition Plan described below.

All arrangements for payment must be made before the completion of registration with the Treasurer of the University.

Tuition for eight complete semesters is required of all full time students, regardless of the number of hours taken during any one semester.

TUITION PLAN — MONTHLY PAYMENTS

We are glad to offer the convenient Tuition Plan for those parents who prefer to pay tuition and other fees in equal monthly installments. The following plans are available at the cost indicated.

One Year Plan	(8 payments)	4% more than Cash Price
Two Year Plan	(20 payments)	5% more than Cash Price
Three Year Plan	(30 payments)	6% more than Cash Price
Four Year Plan	(40 payments)	6% more than Cash Price

The two, three and four year plans include Parent Life Insurance for qualified parents. This insurance coverage provides funds for the cost of the remaining period of schooling covered by this contract, if the parent who has signed the contract dies. A descriptive pamphlet will be sent upon request from the Director of Admissions.

The Tuition Plan is optional and offered solely as a convenience.

The following are the tuition and fees in the College of Music:

FOR FULL TIME STUDENTS

Tuition and basic fees (per semester)	$375.00 to 425.00
Matriculation fee	5.00
Non program course fee (per semester hour)	20.00
Subject change fee	2.00
Graduation fee	25.00
Cap and Gown deposit (refundable)	30.00
Late examination fee	2.00
Transcript (after first)	2.00
Locker rental (per semester)	1.00
R.O.T.C. deposit (refundable)	25.00
Science laboratory fee (per semester)	10.00
Observation and Practice Teaching (Seniors)	75.00
During the senior year, full tuition must be paid in addition to a practice teaching fee.	$75.00
*Rental of piano for practice (maximum 3 hours daily)—per year	10.00
*Rental of organ for practice (maximum 2 hours daily including instruction time)—per year	30.00
*Rental of brass, woodwind and string instruments, per year	5.00
Science laboratory fee (per semester)	15.00
Books (approximate)	50.00
Student Center fee (per semester)	10.00

PART TIME STUDENTS

Tuition per semester hour	$ 20.00
Registration per semester	5.00
Matriculation	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	75.00
Late or condition examination fee	2.00
Transcript (after first)	2.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Applied music, major instrument or voice, per semester, $90.00 to	120.00
Applied music, class instruction, per semester	45.00
Applied music, minor instrument or voice, private insruction, per semester	90.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	10.00
Opera Workshop, per year (one hour class)	150.00

The basic fee includes registration, tuition, library, subscription to the *Maroon* and *Wolf*, athletics, forums, physical education, and certain other student activities.

The matriculation fee is charged only at the time of a student's first registration in the College of Music. The graduation fee and the cap and gown deposit are paid by Seniors on the date designated in the Session Calendar. The full deposit will be refunded provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken later than the assigned date, no matter what the excuse. Except for sickness, no late examination will be given unless permis-

sion is obtained from the Dean prior to the regularly scheduled examination.

Students will be taxed for excessive breakage or destruction of University property. The decisoin covering each case will be made by the University.

Until a student's indebtedness is paid in full, no transcript of credits or record of his work will be released from the University.

A fee of two dollars will be charged for every change of course, after the student's schedule has been completed.

Students who carry less than twelve semester hours will pay at the rate of $20.00 per semester hour for all work taken and will be considered to be part time students. The student will pay in addition a five dollar library and a five dollar registration fee each semester.

For accredited teachers who are at present engaged in teaching, the tuition fee is $15.00 per semester hour. The teacher's certificate accompanied by a statement of present employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $10.00 per semester hour.

Refund Policy

It is the sole duty of the individual, in case of official withdrawal from the College, to make formal application to the Finance Office for any refund of tuition. Refunds are determined, not according to the amount paid by the student, but according to a percentage of the total tuition payable in the semester in which the student withdraws. In other words, this applies only when the full *semester* tuition and basic fees have been paid. Refunds are made on the following basis:

Within first week of semester.....80%
One week to three weeks of semester.....60%
Three weeks to five weeks of semester.....40%
No refunds after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons or fails to pass in prescribed or elected courses. Refund policy applies to basic fee only.

Some exceptions in the refund policy will be made for student withdrawals because of entrance into military service.

Admission to Advanced Standing — Advanced standing will be given, at the discretion of the Committee on Admissions, to an ap-

plicant who has fulfilled the high school requirements for admission. In addition, the student must present a transcript of college credits certified by the proper officials of the college, university, and all other institutions of collegiate rank previously attended, showing all the scholastic work done in those institutions giving the student honorable dismissal. Credits presented from a non-accredited institution will be accepted rarely, at the discretion of the Committee on Admissions, and only if the student has made satisfactory grades in his first semester's work at Loyola University. *No tranfer student will be accepted unless he has attained a "C" average for all hours attempted the previous year at the college from which he transfers, has a general "C" average for all hours attempted in other colleges, and no faculty action has been taken against him. Credits presented for work done by correspondence will not be accepted.*

STUDENT HOUSING

Men

Loyola University's new Biever Hall is a completely air-conditioned six-story building providing accommodations for 400 men. It is located on the north side of the campus near Freret street on a direct city bus line to the heart of the city. The building is well arranged for individual study and group activities.

Facilities

Each room provides for two students, each having a private locker, desk and sleeping facilities. Each floor has a large lounge and study room. There is a TV room on the first floor as well as a large lounge. An infirmary is located in the building. Laundry service is available in the building.

Activities

The residence hall has been designed with the student's academic, spiritual, cultural and recreational needs in mind. Priest-chaplains are available, day and night. Student supervisors assist in the operation of the residence. Group activities are planned. The Field House and Student Center nearby offer facilities for many sports and recreational activities. Conditions condusive to quiet study are maintained on the various floors.

Costs

The cost per semester for room and board is $422.50. Arrangements are made for residents to take their meals in a special dining room of the Student Center.

Reservations

All students who will reside in Biever Hall must deposit $150 upon receiving their letter of acceptance for admission to Loyola University. This deposit is deductible from the tuition and room and board, but is not refundable upon cancellation. Upon receipt of this deposit by the University the Director of Housing will make the necessary reservation.

WOMEN

On Campus

The University owns two residences adjoining the campus at 6318 and 6324 Freret Street. These houses are next to the Loyola Field House, within walking distance of academic buildings and the Student Center.

Off Campus

Due to the rapid incerase in out-of-down enrollments and the advent of a building program it has been necessary to secure private homes in the University section. These homes have been approved by the University and must follow the same rules that govern all women resident students.

These houses are wthin short walking distance of the campus, a shopping area, and the Student Center.

Facilities

Laundry facilities are available at each residence. Single, double and triple rooms are available. Kitchen privileges or kitchenettes are available in each dorm for snacks. Contract meals are taken in the University Student Center with all other resident students.

Costs

All room rents are paid in two payments—first semester and second semester. The first payment is $175 and the second, $140 i.e., $315 per school year. Meals are paid for according to residence assignments. The cost of meals is listed in a separate housing brochure.

Reservations

Reservations are made by returning the housing request to the Dean of Women after the applicants has been notified by the Director of Admissions that she is eligible for admission and after she has sent to the Director of Admissions the required $150 deposit. The $100 and the $50 are deductible from the tuition and the housing facilities, respectively, but are not refundable in case of cancellation.

Administrative Procedure

Registration Procedure

Prior to registration a record of all previous work done in high school or college should be on file in the Office of Admissions. Students registered for a degree in other approved institutions need not file entrance credentials unless they are applying to transfer to Loyola. Satisfactory proof, however, of good standing in those institutions should be presented together with a letter from their Dean approving the courses they intend to schedule.

Students must register within the prescribed time at the beginning of each semester before being permitted to advance in course.

Instruction

The unit of instruction is one hour a week for one semester. Two hours of work in a laboratory are considered equivalent to one hour of class work. Students may receive credit only for the number of hours published for a course. No credit will be allowed for a course for which a student is not registered as a regular student.

A student is required to take a minimum of twelve semester hours of work each semester. Attendance as auditors is not granted without written permission of the Dean.

Withdrawal from the University

A student who withdraws from the University during a semester before taking the final examinations of the semester forfeits all credit for work done in that semester.

To withdraw officially from the University a student must:

1) Obtain withdrawal forms from the Office of the Registrar.
2) Obtain signatures of designated officials on withdrawal forms. (These forms will not be signed until the student has cleared all obligations to the University.)

WITHDRAWAL IS NOT COMPLETE OR OFFICIAL UNTIL ALL SIGNATURES HAVE BEEN OBTAINED AND FORMS ARE RETURNED TO THE OFFICE OF THE REGISTRAR.

Those students who withdraw officially from the University *prior* to mid-semester examinations will not have grades recorded in those courses for which they were registered at the time of withdrawal.

All students who withdraw officially from the University *after* the mid-semester examinations will be assigned a grade for each

course for which they were registered at the time of withdrawal. If the grade is passing at the time of withdrawal a grade of WP will be assigned. If the grade is failing, a grade of WF will be assigned which shall indicate a failure in the course.

THOSE STUDENTS FAILING TO COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY WILL INCUR A GRADE OF WF IN ALL COURSES FOR WHICH THEY ARE REGISTERED. THESE GRADES ARE PLACED ON THE STUDENTS PERMANENT RECORD AND ARE NOT SUBJECT TO CHANGE. STUDENTS ARE REMINDED THAT THEY MUST COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY BEFORE THE TERMINATION OF THE SEMESTER IN WHICH THEY HAVE REGISTERED.

Schedule Changes

A student desiring to drop a scheduled course or to add another course after his semester's schedule has been filed in the Registrar's Office should consult with his Adviser or the Chairman of the Department in which he is registered from whom he should obtain written permission to revise his schedule. This written permission should be presented by the student to the Dean for approval. Permission to add a course or change from one section to another will not be granted after the date indicated in the Session Calendar as the last day for schedule adjustments.

Students remaining in the University who drop one or more courses after the date indicated in the Session Calendar as the last day for schedule adujstments will be assigned a grade for the course or courses. If the grade is passing at the time the course is dropped a grade of WP will be assigned. If the grade is failing, a grade of WF will be assigned which will indicate a failure in the course.

In the case of a student who is called to active duty in any branch of the armed services before the date for final examinations in the semester, the following exceptions to the formal regulations have been made:

1. Should a second semester senior be called to military service within six weeks of the date of commencement exercises, he will have the dates of his final examinations advanced, and, if he passes successfully, he will be granted full credit and his degree.
2. A senior in his first semester, or a junior, sophomore, or freshman in either semester who is called into military service within four weeks of the end of the semester will have his examination dates advanced, and, if he passes successfully, be granted full credit for the semester.

3. A notation of the action taken by the University in accordance with the provisions made above will be made on the records and transcripts of the students who have received full credit under these provisions.

Attendance

The University is insistent on regular and punctual attendance. Each tardiness, defined as a student's failure to be present when his name is called at the beginning of each class or laboratory, will be counted as a third of an absence.

The student coming late is responsible for seeing that the instructor changes the absence noted at the beginning of the class to a tardiness.

Any student incurring more than six absences in a course which carries three or more semester hours will be dropped from the course automatically. In courses of less than three semester hours the maximum number of absences will be double the number of semester hours, e.g. in a two semester hour course, four absences will be the maximum allowed; in a one semester hour course, two absences will be the maximum.

Students who have exceeded the maximum number of absences will have a right to petition the Committee on Attendance for reinstatement.

Students petitioning reinstatement should do so within twenty-four hours after they receive notification that they have been dropped from a course. The petition must be submitted by letter to the Dean of Students and must include the reason for each absence, giving dates, etc. While the petition is being reviewed by the Committee on Attendance the student will be permitted to attend class. The decision of the Committee on Attendance will be final. Extended absences due to sickness must be verified by a doctor's certificate.

Students entering class more than five minutes after the starting bell will be recorded absent.

Absences for any excuse whatever do not exempt a student from quizzes, tests, examinations, or other written work required during the period of absence. The responsibility for making up such work rests wholly upon the student. A failing grade for the omitted work will be charged against the student if he does not fulfill his obligations within the time limit determined by his professors.

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is

expected that each student will be so loyal to the spirit and ideals of the University that the exercise of proper self-control will come from his own convictions and free determination.

It is intended that the college regulations be a guide and help to foster the conduct which is presupposed in every Loyola student. The College requires regular and punctual attendance at all scheduled exercises, observance of college customs and regulations, serious application to study; and exemplary demeanor in all college activities. A student who is deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest in the serious work of college life. In rare cases a student may be dismissed for a reason that seems to students and parents to be insufficient. In such cases the University is to be considered the more capable judge of what affects the interests both of the institution and of the student body.

Grades and Reports

A report of the semester grades made by a student in his scheduled subjects is sent to the student in the middle and end of each semester. Other reports will be sent by the Dean whenever he judges it advisable to do so.

Grades are reported as follows: "A," excellent; "B," very good; "C," good; "D," merely passing; "F," failed; "W," withdrawal from subject course with permission; "WF," withdrawal with failing grade or failure because of excessive absences; "WP" withdrawal with passing grade.

Semester grades are determined as follows:

Pre-examination work in first half of semester	20%
Mid-Semester Examination	20%
Pre-Examination work in second half of semester	20%
Final Examination	40%

Official grades are expressed in letters, not numbers. The numerical values of the letters used are as follows: A—93 to 100; B—85 to 92; C—77 to 84; D—70 to 76; F—0 to 69.

Scholastic Standing

The standing of a student is computed on all hours attempted excluding authorized withdrawals. All attempts at a course which has been failed and repeated or which has been repeated to raise the quality of work will be counted in computing a student's scholastic standing.

Quality of Work

A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a bachelor's degree must earn, in addition to the minimum of 128 semester hours of credit, an average grade of "C" or better. Moreover, a student must make a "C" average in each area of his field of concentration and a "C" average in upper division courses contained in each area.

Quality Point Rating

No student will be permitted to graduate unless he has established a quality point average of 2.0 in his work towards the desired degree.

N. B. The quality point average is determined by dividing the total of quality points earned by the total hours attempted.

Quality points are earned in the following manner: for the grade of "A," in a subject course, the student is credited with four times as many quality points as semester hours allowed for that course; for the grade of "B," three times as many quality points as semester hours; for the grade of "C," twice as many quality points as semester hours; for the grade of "D," the same number of quality points as semester hours; for the grade of "F," no quality points are merited.

With the special permission of the Dean, a student may repeat a course already successfully completed with a grade of "C" or "D" in order to better the quality of his work. No third attempt will be allowed. Courses in which a grade of "B" has been earned may not be repeated. In computing the student's general average and quality point average in the major field, all attempts will be counted. In computing the quality point average in the minor fields, only the higher grade will be counted in the case of courses which have been repeated.

Scholastic Probation and Dismissal

1. In order that students maintain the required academic standing and continue in course, the following minimum standards must be met:

a) a quality point average of 1.7 for the first semester

b) a total quality point average of 2.0 for the second semester

c) a total quality point average of 2.0 after the second semester and every subsequent semester.

Students failing to meet these specified requirements will be placed on probation for one semester. If a student is unable to raise his quality point average to the required minimum after one semester of probation, he will be subject to dismissal from the College.

Only rarely and for very grave reasons will the probation of a student be extended beyond one semester.

2. Students who have not established a 2.0 general average and a 2.0 average in their major and minor fields of concentration at the end of their sophomore year must remedy their deficiencies before beginning their upper division major or minor work.

3. Students on scholastic probation will schedule no more than 16 and no less than 12 semester hours.

Bachelor of Music

★

Major in . . .

Composition

Voice

Piano

Piano Pedagogy

Instrumental Music

Organ

Sacred Music

Music Therapy

Major . . . Composition **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	6	Mu397-8—Composition	8	Mu497-8—Composition	8
Mu121—2—Piano Class	2	Mu221-2—Piano Class	2	Mu469-70—Score Analysis	2	Mu311-2—Form and Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu383-4—Orchestration	2	Mu495-6—Band or	
Mu195-6—Band or		Mu295-6—Band or		Mu317-8—Conducting	2	Mu485-6—Orchestra or	
Mu185-6—Orchestra or		Mu285-6—Orchestra or		Mu307-8—Music Workshop	1	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu395-6—Band or		Mu337-8—History of Music	4
Mu167-8—Music Appreciation	2	Mu237-8—History of Music	4	Mu385-6—Orchestra or		Mu471-2—Contemporary	
Mu121-2—Strings	2	Mu369-70—Scoring for Band	2	Mu375-6—Chorus	2	Practices	4
101-2—English	6	Mu297-8—Ess. of Comp.	2	Mu321-2—Class Brass	4	Mu417-8—Conducting	2
105-6—Theology	4	201-2—English	6	Mu267-8—Class Woodwinds	4	Mu421- —Class Percussion	1
		201-2—Philosophy	6	301-2—Philosophy	6	311 —Philosophy	3
		210-13—Theology	4	309-10—Theology	4	311-2—Theology	4
	33						
Elective: Each year Woodwind or Brass Ensemble			41		39		35

Total 148

* Semester hours per year.

** After the sophomore year, composition majors are required to give yearly public performances of original works written in composition class. Candidates for the degree must maintain at least a B average in theoretical courses throughout the four-year period. In addition, candidates must pass an oral examination which includes a knowledge of the repertoire of the masters, past and present.

Major . . . VOICE **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Voice	8	Mu231-2—Voice	8	Mu331-2—Voice	8	Mu431-2—Voice	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu237-8—History of Music	4	Mu435-6—Opera Workshop	2
Mu167-8—Music Appreciation	2	Mu235-6—Opera Workshop	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu135-6—Opera Workshop	2	Mu275-6—Chorus	2	Mu307-8—Music Workshop	1	Mu337-8—History of Music	4
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu335-6—Opera Workshop	2	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	101-2—French	6	101-2—German	6	Mu417-8—Conducting	2
101-2—Italian	6	201-2—English	6	301-2—Philosophy	6	101-2—Spanish	6
101-2—English	6	201-2—Philosophy	6	309-10—Theology	4	311 —Philosophy	3
105-6—Theology	4	210-213—Theology	4			311-2—Theology	4
	39		43		37		38
						Total	157

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Piano	8	Mu231-2—Piano	8	Mu331-2—Piano	8	Mu431-2—Piano	8
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu337-8—History of Music	4	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu237-8—History of Music	4	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
101-2—English	6	201-2—English	6	Mu345-6—Chamber Music	2	Mu481-2—Accompaniment	2
105-6—Theology	4	201-2—Philosophy	6	Mu381-2—Accompaniment	2	Mu477-8—Piano Literature	2
		210-213—Theology	4	Mu377-8—Piano Literature	2	311 —Philosophy	3
				Mu389-90—Piano Pedagogy and Materials	2	311-12—Theology	4
	—		—	301-2—Philosophy	6		—
	29		37	309-10 —Theology	4		30
					—	Total 133	
					37		

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO PEDAGOGY

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR**	*
Mu129-30—Piano	8	Mu229-30—Piano	8	Mu329-30—Piano	8	Mu429-30—Piano	8
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu489-90—Piano Pedagogy & Materials	2
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu311-2—Form & Analysis	6
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu337-8—History of Music	4	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	Mu237-8—History of Music	4	Mu307-8—Music Workshop	1	Mu407-8—Music Workshop	1
101-2—English	6	201-2—English	6	Mu345-6—Chamber Music	2	Mu445-6—Chamber Music	2
105-6—Theology	4	201-2—Philosophy	6	Mu381-2—Accompaniment	2	Mu481-2—Accompaniment	2
		210-213—Theology	4	Mu377-8—Piano Literature	2	Mu477-8—Piano Literature	2
				Mu389-90—Piano Pedagogy and Materials	2	Mu489-90—Piano Pedagogy and Materials	2
				301-2—Philosophy	6	311 —Philosophy	3
				309-10 —Theology	4	311-12—Theology	4
	29		37		37	Total 139	36

* Semester hours per year

** Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	8	Mu331-2—Major Instrument	8	Mu431-2—Major Instrument	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu121-2—Minor Instrument	2	Mu311-2—Form & Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu383-4—Orchestration	2
Mu167-8—Music Appreciation	2	Mu237-8—History of Music	4	Mu337-8—History of Music	4	Mu495-6—Orchestra, Band or	
Mu195-6—Orchestra, Band or		Mu295-6—Orchestra, Band or		Mu395-6—Orchestra, Band or		Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
101-2—English	6	201-2—English	6	Mu345-6—Chamber Music	2	Mu417-8—Conducting	2
105-6—Theology	4	201-2—Philosophy	6	Mu317-8—Conducting	2	311 —Philosophy	3
		210-213—Theology	4	301-2—Philosophy	6	311-2—Theology	4
				309-10—Theology	4		
	31		39		35	Total 135	30

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Organ	6	Mu231-2—Organ	6	Mu331-2—Organ	6	Mu431-2—Organ	6
Mu193-4—Gregorian Chant	4	Mu293-4—Gregorian Chant	4	Mu475-6—Polyphony	2	Mu281-2—Organ Accomp.	4
Mu111-2—Theory	6	Mu219-20—Greg. Chironomy	4	Mu117-8—Polyphonic Cond.	4	Mu337-8—History of Music	4
Mu101-2—Liturgical Singing	2	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu217-8—Polyphonic Cond.	4
Mu239 —Vocal Methods	2	Mu275-6—Polyphony	2	Mu137-8—Hist. of Church Mu.	2	311 —Philosophy	3
101-2—English	6	201-2—English	6	201-2—German	6	311-2—Theology	4
101-2—German	6	201-2—Philosophy	6	301-2—Philosophy	6	Elective	2
105-6—Theology	4	210-13—Theology	4	309-10—Theology	4		
	36		38		34		27
						Total	135

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . GREGORIAN CHANT **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR	*
Mu193-4—Gregorian Chant	4	Mu293-4—Gregorian Chant	4	Mu319-20—Greg. Chironomy	4	Mu493-4—Gregorian Accom.	4
Mu121-2—Piano	4	Mu221-2—Organ	2	Mu321-2—Organ	4	Mu117-8—Polyphonic Cond.	4
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu421-2—Organ	4
Mu101-2—Liturgical Singing	2	Mu219-20—Greg. Chironomy	4	Mu201-2—Liturgical Singing	2	Mu337-8—History of Music	4
Mu239 —Vocal Methods	2	Mu275-6—Polyphony	2	Mu375-6—Polyphony	2	311 —Philosophy	3
Mu105-6—Liturgy	2	Mu223-4—Liturgical Latin	2	Mu137-8—Hist. of Church Mu.	2	311-2—Theology	4
101-2—English	6	201-2—English	6	101-2—French	6	Elective	2
101-2—Latin	6	201-2—Philosophy	6	301-2—Philosophy	6		
				309-10—Theology	4		
				Elective	2		
	36		38		37		25
Elective:	6					Total 136	

*Semester hours per year.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR	*
Mu127-8—Major Instrument or Voice	6	Mu227-8—Major Instrument or Voice	6	Mu327-8—Major Instrument or Voice	6	Mu427-8—Major Instrument Or Voice	6
Mu121-2—Minor Instrument or Voice	2	Mu221-2—Minor Instrument or Voice	2	Mu321-2—Minor Instrument or Voice	2	Mu421-2—Minor Instrument or Voice	2
Mu121-2—Strings	2	Mu221-2—Woodwinds	2	Mu321-2—Brass	2	Mu421- —Percussion	1
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu311-2—Form & Analysis	6	Mu121- —Organ	1
Mu167-8—Music Appreciation	2	Mu295-6—Orchestra, Band or Chorus	2	Mu395-6—Orchestra, Band or Chorus	2	Mu —Orchestra, Band or Chorus	2
101-2—English	6	Mu213-4—Readings for Music Therapists	1	Mu375-6—Conducting	2	Mu417- —Conducting	1
Bl 103 —Biology	4	201-2—English	6	Mu317-8—History of Music	4	Mu433- —Hospital Techniques In Music Therapy	2
Ed 168 —Phys. Ed. Folk and National Dances	2	Psy230 —Child Pyschology	3	Mu313-4—Readings for Music Therapists	1	Mu453-4—Psychology of Music	4
Pl 202-301—Philosophy	6	Ed268 —Phys. Ed. Square and Creative Dance	2	Mu334 —Applied Functional Music	2	Mu463- —Influence of Music on Behavior	3
105-6—Theology	4	Sl 101 —Sociology	3	Mu343 —Mus. Ther. Wkshop	2	Mu444- —Hospital Orientation	2
		Psy102 —Intro. Psychology	3	Sl 311 —Group Conflict and Cooperation	3	Mu413-4—Readings for Music Therapists	1
		Pl302 —Philosophy	3	Psy336 —Abnormal Psychol.	3	Sl 312- —Social Psychology	3
		210-13—Theology	4	Bl109 —Human Anatomy and Physiology	4	Psy302- —Adolescent Psy.	3
				309-10—Theology	4	311-2—Theology	4
				—Junior Recital		—Senior Recital	
				Psychiatric Evalution		Mu487 —Clinical Training***	1
	40		43		43		36
						Total	162

*Semester hours per year

**For Instrumentalists

***To be completed after the Senior year

Bachelor in Music Education

★

Major in . . .

Voice

Piano

Instrumental Music

Major . . . PIANO

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Piano	3- 3	Mu227-8—Piano	3- 3	Mu327-8—Piano	3- 3	Mu427-8—Piano	4- 2
Mu121-2—Minor in Applied Music	1- 1	Mu221-2—Minor in Applied Music	1- 1	Mu321-2—Minor in Applied Music	1- 1	Mu311-2—Form & Analysis	3- 0
Mu111-2—Theory	3- 3	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu417-8—Conducting	1- 1
Mu167-8—Music Appreciation	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu475 —Chorus	1
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	½-½	Mu317-8—Conducting	1- 1	Mu407 —Music Workshop	½
Mu107-8—Music Workshop	½-½	111-2—Mathematics	3- 3	Mu375-6—Chorus	1- 1	Mu477-8—Piano Literature	1- 0
101-2—English	3- 3	201-2—English	3- 3	Mu307-8—Music Workshop	½-½	Mu481 —Accompaniment	0
103 —Biology	4-	202-301—Philosophy	3- 3	Mu377-8—Piano Literature	1- 1	101 —Sociology	3
103 —Chemistry	4	103 —Physics	4	Mu381-2—Accompaniment	0- 0	351 —Education (method and materials for B.M.E.)	3
105-6—Theology	2- 2	103 —Economics	3	301-2—Education	3- 3	350 —Education	- 6
Ed100-333	3- 3	210-13 Theology	2- 2	201-2—History	3- 3	302 —Philosophy	3
	21½-21½		23½-22½	150-1—Physical Ed.	2- 2	311 —Theology	2
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)		309-10 Theology	2- 2		21½- 9
					21½-21½	Elective: Mu383-4—Orchestration	1- 1

* A Senior Recital Required for Graduation

Major . . . VOICE **Degree . . . B.M.E.**

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Voice	3- 3	Mu227-8—Voice	3- 3	Mu327-8—Voice	3- 3	Mu427-8—Voice	4- 2
Mu121-2—Piano	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Piano	1- 1	Mu311-2—Form & Anlysis	3- 0
Mu111-2—Theory	3- 3	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu417-8—Conducting	1- 1
Mu167-8—Music App'n	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu475 —Chorus	1
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	½-½	Mu317-8—Conducting	1- 1	Mu407 —Music Workshop	½
Mu107-8—Music Workshop	½-½	Mu235-6—Opera Workshop	1- 1	Mu375-6—Chorus	1- 1	101 —Sociology	3
101-2—English	3- 3	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	½-½	351 —Education (methods and Materials for B.M.E.)	3
103 —Biology	4	201-2—English	3- 3	Mu335-6—Opera Workshop	1- 1	350 —Education	- 6
103 —Chemistry	4	202-301—Philosophy	3- 3	301-2—Education	3- 3	302 —Philosophy	3
105-6—Theology	2- 2	103 —Physics	4	201-2—History	3- 3	311 —Theology	2
Ed 100-333	3- 3	103 —Economics	- 3	150-1—Physical Ed.	2- 2		20½- 9
	21½-21½	210-13 Theology	2- 2	309-10 Theology	2- 2		
			24½-23½		21½-21½		
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)		Elective: Mu383-4—Orchestration	1- 1		

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC **Degree . . . B.M.E.**

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Major Instrument	2- 2	Mu227-8—Major Instrument	2- 2	Mu327-8—Major Instrument	2- 2	Mu427-8—Major Instrument	2- 2
Mu121-2—Piano (Class)	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Class Brass	2- 2	Mu421 Class Percussion	1
Mu121-2—String (Class)	1- 1	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu311-2—Form & Analysis	3- 0
Mu111-2—Theory	3- 3	Mu285-6—Orchesta or		Mu337-8—History of Music	2- 2	Mu417-8—Conducting	1- 1
Mu167-8—Music App'n	1- 1	Mu295-6—Band	1- 1	Mu317-8—Conducting	1- 1	Mu485 —Orchestra or	
Mu185-6—Orchestra or		Mu267-8—Class		Mu385-6—Orchestra or		Mu495 —Band	1
Mu195-6—Band	1- 1	Woodwinds	2- 2	Mu395-6—Band	1- 1	Mu407 —Music	
Mu107-8—Music		Mu207-8—Music		Mu307-8—Music		Workshop	½
Workshop	½-½	Workshop	½-½	Workshop	½-½	101 —Sociology	3
101-2—English	3- 3	111-2—Mathematics	3- 3	Mu369-70—Scoring for		351 —Educaion methods	
103 —Biology	4	201-2—English	3- 3	Band	1- 1	and Materials for	
103 —Chemistry	4	202-301—Philosophy	3- 3	301-2—Education	3- 3	B.M.E.)	3
105-6—Theology	2- 2	103 —Physics	4	201-2—History	3- 3	350 —Education	- 6
Ed 100-333	3- 3	103 —Economics	- 3	150-1—Physical Ed.	2- 2	302 —Philosophy	3
		210-13 Theology	2- 2	309-10 Theology	2- 2	311 —Theology	2-
	21½-21½		24½-23½		21½-21½		19½- 9
Elective:		Elective:				Elective:	
Woodwind or Brass Ensemble	1- 1	Mu157-8—Instrument Repair	1- 1			Mu383-4—Orchestration	2

(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)

* A Senior Recital Required for Graduation

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Major . . . INSTRUMENTAL MUSIC (5-Year Plan) — Degree . . . B.M.E.

First Year	*	Second Year	*	Third Year	*	Fourth Year	*	Fifth Year**	*
Mu127-8—Major Instrument	4	Mu227-8—Major Instrument	4	Mu327-8—Major Instrument	4	Mu427-8—Major Instrument	4	Mu417-8—Conducting	2
Mu121-2—Piano Class	2	Mu221-2—Piano Class	2	Mu371-2—Counterpoint	2-2	Mu311-2—Form & Analysis	3-3	Mu421 —Percussion Class	1
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu471-2—Counterpoint	2-2	Mu321-2—Brass Class	4	Mu369-70—Scoring for Band	2
Mu167-8—Music Appreciation	2	Mu295-6—Band or Mu285-6—Orchestra	2	Mu267-8—Class Woodwind	4	Mu317-8—Conducting	2	Mu257-8—Instrument Repair	2
Mu195-6—Band or Mu185-6—Orchestra	2	Mu121-2—String Class	2	Mu395-6—Band or Mu385-6—Orchestra	2	Mu495-6—Band or Mu485-6—Orchestra	2	Mu337-8—History of Music	4
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1			Mu —Band and Ensemble non-credit	
Mu155-6—W. W. Ensemble or Mu165-6—Brass Ensemble	2	Mu255-6—W.W.Ensemble or Mu265-6—Brass Ensemble	2	Mu355-6—W.W. Ensemble or	2	Mu455-6—W.W. Ensemble or	2		
101-2—English	6	201-2—English	6	Mu365-6—Brass Ensemble	2	Mu465-6—Brass Ensemble	2	103 —Economics	3
105-6—Theology	4	100-333—Education	6	111-12—Mathematics	6	Mu407-8—Music Workshop	1	101 —Sociology	3
		201-2—History	6	202-301—Philosophy	6	302 —Philosophy	3	351 —Education	3
		210-213—Theology	4	103 —Biology	4	301-2—Education	6	350 —Education	6
				103 —Chemistry	4	103 —Physics	4	311 —Theology	2
						150-1—Physical Ed.	4		
	29		41		39		38		28

*Semester hours per year

**A Senior recital required for graduation

***R.O.T.C. (for men)

Description of Courses

★

Applied Music

Music Education

Music Therapy

Theory

Ensembles

Applied Music

Piano

GUY F. BERNARD, *Chairman*

General Information—The piano department of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward the Bachelor of music degree with a major in piano or piano pedagogy. Other degrees which may have an emphasis on piano are the Bachelor of Music Education and the Bachelor of Music in Music Therapy. Students enrolled in other degree programs in the College of Music are required to have a basic knowledge of the piano. In addition, the department is designed to meet the needs of students from other departments of the University who wish to take piano for cultural reasons.

Entrance Requirements—To enter the four-year degree course in Piano, Piano Pedagogy, Music Education or Music Therapy, the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

Departmental Examinations—Examinations are held at the end of each semester for all students enrolled in the piano department. Grades are dependent upon performance and the amount of prescribed material learned.

Special Examinations—Entrance examinations are given to all freshmen and transfer students enrolling in the piano department. Students enrolled in the Bachelor of Music degree program as piano majors must pass a formal faculty jury examination toward the end of the Sophomore year. At this time the faculty will decide whether or not such students possess the capabilities to continue as piano majors.

Accompaniment—Students having majors in Piano or Piano Pedagogy, or having major emphasis in piano in the Music Education or Music Therapy programs, are required to accompany in the instrumental or vocal department for a period of at least one hour per week.

Mu 001-2 PREPARATORY PIANO—Designed for students who do not meet the entrance requirements for Mu 127, Mu 129 or Mu 131. This course may also be elected in preparation for Mu 121 or by beginning piano students from other departments of the University. *no credit*

Mu 121-2 PIANO (Minor)—Students taking degree programs in the College of Music which require a minor in piano should elect this course.
1 hour per semester

Mu 125-6 FRESHMAN PIANO—Students from other colleges and departments of the University who wish to take piano for credit should elect this course. One hour lesson or two half-hour lessons per week. *1 hour per semester*

Mu 127-8 FRESHMAN PIANO—For Music Education and Music Therapy majors whose major instrument is piano. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; Sonatas equivalent in difficulty to Beethoven Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken cords in all keys. *3 hours per semester*

Mu 129-30 FRESHMAN PIANO—For Piano Pedagogy majors. Bach. Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1, or the easier Haydn and Mozart sonatas, romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 131-2 FRESHMAN PIANO—For Piano majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 221-2 PIANO (Minor)—Continuation of Mu 121-2. *1 hour per semester*

Mu 225-6 SOPHOMORE PIANO—Continuation of Mu 125-6. *1 hour per semester*

Mu 227-8 SOPHOMORE PIANO—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; Sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 229-30 SOPHOMORE PIANO—Continuation of Mu 129-30. Bach, Three Part Inventions; Clementi Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn or Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces scales, parallel and contrary motion in thirds, sixths and tenths; arpegii.

Mu 231-2 SOPHOMORE PIANO—Continuation of Mu 131-2. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 325-6 JUNIOR PIANO—Continuation of Mu 225-6. *1 hour per semester*

Mu 327-8 JUNIOR PIANO—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *3 hours per semester*

Mu 329-30 JUNIOR PIANO—Continuation of Mu 229-30. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *4 hours per semester*

Mu 331-2 JUNIOR PIANO—Continuation of Mu 231-2. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethovne, Op. 31, No. 2; romantic and modern pieces one complete concerto. Students electing this course are required to play a solo recital or a recital in conjunction with another student. *4 hours per semester*

Mu 377 Piano Literature Seminar—A study of the keyboard works of the Johann Sebastain Bach, with stylistic and formal analysis.
1 semester hour

Mu 378 Piano Literature Seminar—A study of the keyboard works of Haydn, Mozart and Beethoven, with special emphasis on form.
1 semester hour

Mu 381-2 Accompaniment—Students are taught the principles of accompanying instrumental and vocal music. Training in sight-reading is an integral part of the course. Students are assigned to serve as accompanists.
1 hour per semester

Mu 425-6 Senior Piano—Continuation of Mu 325-6.

Mu 427-8—Senior Piano—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; one complete concerto; romantic and modern pieces; scales in double thirds and octaves. A partial recital is required for graduation. *3 hours per semester*

Mu 429-30 Senior Piano—Continuation of Mu 329-30. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A partial recital is required for graduation. *4 hours per semester*

Mu 431-2 Senior Piano—Continuation of Mu 331-2. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Brahms, Sonata in F minor; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A full recital is required for graduation. *4 hours per semester*

Mu 477 Piano Literature Seminar—A study of the piano works if the romantic period with emphasis on stylistic and formal comparison with the classical period.
1 semester hour

Mu 478 Piano Literature Seminar—A study of major 20th century compositions for piano, with attention to the different shcools composition.
1 semester hour

Mu 481-2 Accompaniment—Continuation of Mu 381-2. *1 hour per semester*

Mu 389-90 Pedagogy and Materials—Instruction in private and class piano teaching, methods and materials, required of all piano majors.
1 hour per semester

Mu 489-90 Pedagogy Practice—Actual practice teaching guided by the instructor; required of pedagogy majors. Prerequisite: Mu389-90 or the approval of the instructor.
1 hour per semester

Voice

Dorothy B. Hulse, *Chairman*

Entrance Requirements—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

End of the Second Year—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, apreggii, exercises for agility, for sustaining tone and the classical vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

End of the Third Year—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

End of the Fourth Year—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Organ

Entrance Requirements—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

End of the Second Year—At the end of the second year the student should have acquired the ability to play the following compositions or other of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.

Mendelssohn, Sonatas No. II, IV, V.

Hollins, Overtures C major—C minor.

Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

End of Fourth Year—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
- Vol. IV, No. 4, Fantasia and Fugue, B minor.
- Vol. IV. No. 7, Prelude and Fugue, B minor.
- Vol. II, No. 12, Prelude and Fugue, D major.
- Book V. Sonatas.

Franck, Chorales, Piece Heroique.

Widor, Symphony No. V.

Vierne, Symphony No. 1.

Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

Violin

Entrance Requirements—To enter the four-year degree course in violin the student should have an elementary knowledge of the piano-forte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G. minor sonata.

End of Second Year—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor Concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less

than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Strings

ENTRANCE REQUIREMENTS—The entrance requirements for students of violoncello, viola, bass and harp stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SECOND YEAR—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Woodwinds

Flute

FRESHMAN—Andersen, Etudes, Opus 33 and 30; Barrere, The Flutist's formulae; Boehm, 24 Caprices, Opus 26; sonatas by Bach and Handel. Technic—Long tones, attacks; major, minor and whole tone scales; broken chords and arpeggios; scales in all the articulated forms.

SOPHOMORE—Andersen, Etudes, Opus 63 and 15; Kuhlau, Six Divertissements, Opus 68; Mozart, Concertos in D and G Major; Bach, Sonatas.

Technic—Exercises in chromatics, trills, and tremolos.

JUNIOR—Studies from Bach; memorization of the more difficult etudes by Andersen; Paris Conservatory contest pieces; all Kuhlau duets; Jeanjean, Sixteen Studies in the Modern style; study of orchestral solo passages; pieces for solo flute.

SENIOR—Study of the modern flute solos; review of all the work done in the preceding three years; memorization of the solos in the orchestral repertory; Karg-Elert, 30 Caprices, Opus 107; ensemble playing: duets, trios, and quartets.

Technic—Long tones executed in different intensities, Andersen, Virtuoso Studies, Opus 60; Strauss, Orchestra Studies; studies from the works of Moyse.

Oboe

FRESHMAN—Review of basic exercises of previous grades; Barret, Progressive Exercises; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Schumann, Romances.
Technic—All scales.

SOPHOMORE—Barret, Grand Studies or Andraud, Vade Mecum; Bleuzet, Technique of the Oboe, Vols. 1, II, and III; Handel, Sonatas.

Technic—Scales in thirds, measured trills.

JUNIOR—Advanced exercise from Andraud, Vade Mecum; sight-reading; Paris Conservatory solos; orchestral studies; Mozart and Handel, solos; Blauzet, Technique of the Oboe, Vols. I, II, and III.

SENIOR—Gillet, Studies; Mozart, Quartet; Goossens, Concerto; Blauzet, Technique of the Oboe, Vols. I, II, and III, ensemble playing.

Clarinet

FRESHMAN—Rose, Forty Studies; Langenus, Method for Clarinet, Part 3 (Virtuoso Studies); Weber, Concertino, Fantasy, and Rondo.

Technic—Langenus, Scale Studies, or Klose Scale Studies.

SOPHOMORE — Rose, Twenty Studies after Rode; Jeanjean, 25 Etudes; Perrier, Trente etudes (after Bach, Handel, Dont, etc.); orchestral studies; Weber and Mozart concertos.

JUNIOR—Jeanjean, 18 Etudes; Perrier, Receuil de sonatas; orchestral studies; Brahms; two sonatas and Hindemith Sonata.

SENIOR — Jeanjean, 16 Etudes modernes; Perrier, Vingt-deux etudes modernes; Debussy, Rhapsodie; Reger, Bernstein and Tuthel Sonatas. Advanced orchestral studies.

Saxophone

FRESHMAN—Labanchi-Iasilli, 33 Concert Etudes, Vol. I.

Technic—Mule, Scales and Arpeggios, Vol. I.

SOPHOMORE—Labanchi-Iasilli, 33 Concert Etudes, Vol. II and III; Sellner, Progressive Studies in Articulation; Glazounov, Concerto.

Technic—Mule, Scales and Arpeggios, Vol. II.

JUNIOR — Bach-Corroyez, 24 Pieces for Saxophone, Capelle, 20 Grand Etudes; Bozza, 12 Etudes-Caprices; Ibert, Concertino da Camera.

Technic—Hule, Scales and Arpeggios, Vol. III.

SENIOR—Mule, 53 Studies, 18 Exercises from Barbiguier; Decruck-Breilh 35 Modern Studies; Rascher, Top Tones and 4 Octaves Studies; Bozza, Concertino.

Bassoon

FRESHMAN—Review of previous grades; reed making; Weissenborn, Studies, Vol. II, Opus 8; Milde, Studies in all Keys; Telemann, Sonata in F Minor, for bassoon, Vivaldi, sonatas, for violoncello.

SOPHOMORE—Reed making; Milde, selected studies from Concert Studies, Vols. I and II; Gambaro, 18 Etudes for Bassoon; Martelli, 15 Etudes; Mozart, Concerto, K. 191; Hindemith, Sonata.

JUNIOR—Milde, selected studies from Concert Studies, Vols. I and II; Pierne, New Technique of the Bassoon, Vol. II; Bozza, 15 Daily Studies; Orefici, Bravura Studies; Orchestral studies (memorized).

SENIOR—Reed making; Bertoni, 12 Modern Studies; Bozza, 15 Daily Studies; orchestral studies (memorized); Jacob, Concerto; Bozza, Concertino; Mozart, Concerto, K. 191.

Brass

Trumpet

ENTRANCE REQUIREMENTS—To enter the four-year degree course in trumpet the student should have an elementary knowledge of the pianoforte. He should have acquired the fundamentals of good tone and breath control; and elementary knowledge of all major and minor scales and arpeggi; and the ability to perform material such as is contained in the Williams method, Part II or Lillya, Book II or the like. He should have studied one or more solo numbers of good musical quality such as Balay, Petite Piece Concertante or Fitzgerald, Modern Suite.

END OF SOPHOMORE YEAR—At the end of the course the student should have acquired a thorough knowledge of all major and minor scales and arpeggi; have studied such etudes as may be found in the Arban Method, Gatti, Part II or Petit; 15 Technical Etudes, as written and also transposed as for C and A trumpets; have acquired the ability to perform well works of the difficulty of Balay, Piece de Concours and Ropartz, Andante and Allegro. The student should also give evidence of his ability to read compositions of moderate difficulty at sight, and should demonstrate sufficient ability to hold second chair in the performance of works for orchestra and band. He should have acquired sufficient pianistic ability to play simple accompaniments.

END OF SENIOR YEAR—The candidate for graduation should show adequate technic and musicianship for the competent performance of such works as the Haydn and Gianini concertos, the Fitzgerald concerto in A flat, the Vidal Concertino and the sonatas of Hindemith and Sowerby. During the four-year course the student should have four full years of orchestral and band experience and be able to transpose and play readily parts written for trumpets in all keys. He should be competent to hold first chair in orchestra and band, and be able to read at sight with facility. He should also be able to read simple piano accompaniments at sight.

Other Orchestral Instruments

ENTRANCE REQUIREMENTS—The entrance requirements for students of viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SOPHOMORE YEAR—At the end of the second year the student should have acquired sufficient orchestra routine to fill satisfactorily a second desk position in symphonic works of lesser diffi-

culty. He should have sufficient pianistic ability to be able to play simple accompaniments.

End of Senior Year—The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist in a concerto or concert piece for his instrument. He should have acquired thorough orchestral routine sufficient to enable him to hold a desk position in a professional orchestra. He should also be able to read simple piano music at sight. The student should have completed during this course, four years of orchestral training and a minimum of two year's training in the performance of chamber music.

Department of Sacred Music

ELISE CAMBON, *Chairman*

Sacred Music — Organ — Gregorian Chant

GENERAL INFORMATION—The Department of Liturgical Music of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward a Bachelor of Music Degree with a major in Organ or Gregorian Chant. In addition, the department is designed to meet the needs of those students from other departments of the University who wish to take Organ or Gregorian Chant for cultural reasons. Special students not working for a degree are also admitted to this school. This group of students includes those who are interested in the study of music for aesthetic purposes, and professional musicians who wish to continue training in the specialized offerings of the school.

ENTRANCE REQUIREMENTS—To enter the four-year degree course in the Department of Liturgical Music with a major in Organ, the student should be grounded in a reliable piano technique. He should be able to play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods in practice. Students will be expected to have completed some of the little Preludes and Fugues by Johann Sebastian Bach, some of the Two-Part Inventions by Bach, Sonatinas by Clementi, Haydn and Kuhlau.

To enter the four-year degree course in the Department of Liturgical Music with a major in Gregorian Chant, a student should have some knowledge of elementary theory of music including the following: major and minor scales, key signatures, intervals, triads; notation and arrangement of simple rhythmic figures. An entrance examination in theory, voice or an instrument will precede enrollment.

Applied Instrument Requirement for Organ Major

Mu 131-2—FRESHMAN—ORGAN
Clarence Dickinson, Techniques in Organ Playing
Bach, Thirty Chorale Preludes from the Orgelbuechlein (Vol. V, Peters)
Bach, Pastorale in F Major, 4 movements (Vol I, Peters)
Bach, Fugue in B Minor, (Vol. IV, Peters)
3 hours per semester

Mu 231-2—Sophomore—Organ

Bach, Fifteen Chorale Preludes from the Orgelbuechlein (Vol. V, Peters)
Bach, Canzona in D Minor (Vol. IV. Peters)
Bach, Six Schuebler Chorales (Vols. VI and VII, Peters)
Bach, Fantasie in G Major (Vol. IV, Peters)
Bach, Toccata and Fugue in D Minor (Vol. IV, Peters)

3 hours per semester

Mu 331-2—Junior—Organ

Bach, Nun danket alle Gott (Vol. VII, No. 43, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 45, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 46, Peters)
Allein Gott in der Hoh sei Ehr! Trio A Major (Vol. VI, No. 7, Peters)
Schmuecke dich, O liebe Seele (Vol. VII, No. 9, Peters)
Fantasie in C Minor (Vol. IV, Peters)
Prelude and Fugue in D Major (Vol. IV, Peters)
Prelude and Fugue in G Minor (Vol. III, Peters)
Fantasie and Fugue in C Minor (Vol. III, Peters)
Trio Sonata in E Minor (Vol. I, No. 3, Peters)
Buxtehude—Prelude and Fugue in G Minor

3 hours per semester

Junior Recital

Mu 431-2—Senior—Organ

Bach, Prelude and Fugue in B. Minor (Vol. II, No. 10, Peters)
Prelude and Fugue in G Major (Vol. II, No. 3, Peters)
Prelude and Fugue in C Major (Vol. II, No. 7, Peters)
Prelude and Fugue in A Minor
Trio Sonata in E Flat Major (Vol. I, No. 1, Peters)
Hindemith Sonatas 1, 2 or 3
Works from the early French School of organ playing by Couperin, de Grigny, Dumage and Marchand, etc.
Boehm, Prelude and Fugue in C Major
Luebeck, Prelude and Fugue in E Flat Major

3 hours per semester

Senior Recital

Applied Instrument Requirement for Gregorian Chant Major

Mu 121-2 (Piano Minor)—Credit for this course will be given by examination only. The following standard must be reached before the student can be recommended for examination: all major and minor scales in parallel and contrary motion; Bach, Two-Part Inventions; Haydn and Mozart, Sonatas; Dohnanyi, Etudes. *1 hour per semester*

Mu 231-2 Organ (Minor)

Mu 331-2 Organ (Minor)
Credit for these courses will be given by examination only. The following standard must be reached before the student can be recommended for examination: selected Chorale and Chorale Preludes from the Liturgical Year.

1 hour per semester

Description of Courses

Mu 193 Gregorian Chant I.—Fundamentals of Gregorian Chant according to the principles of Solesmes: rhythm; modes, neums, application of these principles to the chants of the Ordinary of the Mass and a few Propers. Prerequisite: Mu 111 Theory. *3 hours per semester*

Mu 293 Gregorian Chant II.—An analysis of the musical forms of Gregorian Chant which are found in the chants of the Mass and Office. Study of psalmody with particular emphasis on the Psalms of the Vespers. Prerequisite: Mu 193, Mu 111. *3 hours per semester*

Mu 387-8 Gregorian Accompaniment—The elements of correct Chant accompaniment; study of the proper harmonic background for the chant melodies; application of the principles of accompaniment to the chants of Vespers and the proper of the Mass. *3 hours per semester*

Mu 181-2 Organ Accompaniment—A practical course designed to make the organist more resourceful in the playing of liturgical services; development of keyboard skill in modulation, transposition, accompaniment and improvisation. *3 hours per semester*

Mu 101-2 Liturgical Singing—Incorporation of the practical and artistic aspect of Gregorian Chant into general choir work. Rehearsal for sung Mass. *1 hour per semester*

Mu 201-2 Liturgical Singing—Incorporation of the practical and artistic aspect of Gregorian Chant into general choir work. Rehearsal for sung Mass. *1 hour per semester*

N.B. Liturgical singing must be taken by all Gregorian Chant majors for four years. At the end of four years, four semester hours will be given. Liturgical singing is required to be taken by organ majors for four years. Upon the completion of this work, two semester hours will be given.

Mu 219-20 Gregorian Chironomy I—The practical application of the principles of Gregorian conducting to selected Ordinaries and to the more simple Propers of the liturgical year. *3 hours per semester*

Mu 319-20 Gregorian Chironomy II—The principles of conducting Gregorian Chant, to the more difficult Propers of the Mass and to the Vespers. *3 hours per semester*

Mu 275-6 Polyphony—Polyphonic forms; the function of polyphony in the Liturgy of the Church; performance of the literature of the polyphonic schools from the fifteenth century through the first half of the eighteenth century. *1 hour per semester*

Mu 375-6 Polyphony—Polyphonic forms; the function of polyphony in the Liturgy of the Church; performance of the Literature of the polyphonic schools from the fifteenth century through the first half of the eighteenth century. *1 hour per semester*

Mu 117-8 Polyphonic Conducting—The study and practice of the elements of choral conducting in general with emphasis on techniques of conducting the great polyphonic works of the sixteenth century; techniques of gestures, interpretation, contact with singers, study and analysis of selected works from the polyphonic school or the sixteenth century. *1 hour per semester*

Mu 137-8 Church Music History—Origins; Hebrew and Greek music; first manifestations of Christian liturgical music; patristic writings concerning Gregorian Chant; Ambrosian, Gallican, Mozarabic and Byzantine Chants; the golden age of Gregorian Chant; Roman Chant; liturgical poetry in the Middle Ages; medieval theoreticians; period of decadence; restoration of Gregorian Chant; Polyphony and its development; Organum; the rise of measured music; the schools of polyphonic writing and theory; early attempts at part-writing; the "golden age" of polyphony; homophonic music; the Palestrina "renaissance"; the Caecilia movement; the contributions of the twentieth century. *1 hour per semester*

Mu 405-6 Liturgy—Divine life transmitted through Christ and His Mystical Body by means of the Liturgy; Mass, sacraments and growth in Christ; Liturgy in daily life, the prayer life of the Mystical Body and its members; corporate and individual worship. *2 hours per semester*

Mu 239 Vocal Methods—A study of vocal fundamentals and their application. *2 hours per semester*

Mu 223 Liturgical Latin—A study of the vocabulary and syntactical problems of church Latin in the Missal, the Breviary, the Ordo: Historical development of the Liturgy and of the Literature of the Church. *2 hours per semester*

Department of Music Education

MICHAEL J. CARUBBA, *Chairman*

General Information

The curricula leadng to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fulfill the certification requirements of the Louisiana State Board of Education.

Instructor of Vocal Music in Public or Private Schools

To qualify for this certificate an acceptable singing voice is necessary. While previous voice training is not required, voice training must be taken during the first three years.

Prerequistes for Bachelor of Music Education Degree

ENTRANCE REQUIREMENTS—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance Examination is required of all students.

END OF THE SECOND YEAR—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

DURING THE FOURTH YEAR—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conducting and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a recital.

Instructor of Instrumental Music in Public or Private Schools

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be instructor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass.

Under the direction of the chairman of the department of secondary brass or woodwind instruments, the minor instruments must supplement the principal instrument in such a manner that there is preparation in woodwind, brass, and string instruments.

All B.M.E. students must take percussion in senior year.

Piano Instructor in Public or Private Schools

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedgogy and materials, and class piano methods.

A candidate for the degree of Bachelor of Music Education must attain before graduation the same level of technical skill in performance upon his principal instrument as is required of the student in the Bachelor of Music curriculum upon his major instrument at the end of the Sophomore year.

Mu 107-8; Mu 207-8; Mu 307-8; Mu 407-8 MUSIC WORKSHOP—A four year course consisting primarily of lectures, demonstrations, and performances by guest specialists in diverse fields of music; lectures and recitals by faculty members and students. *½ hour per semester*

Mu 257 INSTRUMENT REPAIR—Demonstration an laboratory experience preparing the student to take care of instrument repair problems encountered in a school band. Practical care and repair of woodwinds, brasses and percussion. *1 hour per semester*

Mu 267-8 WOODWIND CLASS—Fundamentals of embouchure formation, fingering, breathing; principles of pedagogy relating to all woodwind instruments; use and relationship for band and orchestra; methods and materials for elementary, junior, and senior high schools. *2 hours per semester*

Mu 317-8 ESSENTIALS OF CONDUCTING—Vocal or Instrumental Conducting—Applied conducting and management. Basic conducting techniques; use of the baton; organization of the junior high and high school chorus; professional ethics; techniques for rehearsal and performance. *1 hour per semester*

Mu 417-8 INSTRUMENTAL OR VOCAL CONDUCTING—Basic conducting techniques; use of the baton; applied conducting and management; band literature; techniques for rehearsal and performance. *1 hour per semester*

Mu 439 ELEMENTARY VOCAL METHODS—Rote singing and care of the child's voice; problems in tone and rhythm; games suitable for kindergarten, first and second grades; observation; sixth, seventh and eighth grades. *1 hour per semester*

Mu 440 HIGH SCHOOL VOCAL METHODS—The teaching of vocal music in the high school; materials for the chorus and glee club; musical entertainment; the conducting of vocal organizations. *1 hour per semester*

Mu 258 MUSIC ESSENTIALS AND METHODS FOR ELEMENTARY TEACHERS—A course for the elementary teacher in the fundamentals of music; elementary piano accompaniments; rhythm band actiivties; sociological and psychological uses of music. *3 hours per semester*

Ed 351 INSTRUMENTAL METHODS AND MATERIALS—The management and administration of instrumental organizations; the techniques of teaching homogeneous and heterogeneous classes; the use of State-free materials and recently published methods; problems of organizing; scheduling, drilling, uniforming and equipping bands and orchestras. *2 hours per semester*

Mu 469-70 SCORING FOR BAND—A study of the instruments of the band, their range and tone qualities; practical study of the art of scoring for full concert and marching band. *1 hour per semester*

Ed 351 CLASS PIANO METHODS—A required course for all seniors pursuing the Piano Teacher's Course; a study of current piano methods and standard correlated material for piano teaching. *2 hours per semester*

Department of Music Therapy

CHARLES BRASWELL, *Chairman*

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of Music Therapy as a profession. Music Therapy is generally considered to mean the use of music as a therapeutic instrument available to the physician whose object is to help the patient to better mental and physical health.

Through its emotional appeal, Music Therapy can influence moods and attitudes of the mentally ill and the physically handicapped. Discouragement, depression and feelings of exclusion are common factors of mental illness. These can be alleviated by satisfaction in self-expression and by the understanding of the therapist through the medium of music therapy.

Loyola University offers undergraduate education leading to the degree of Bachelor of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association of Schools of Music.

Academic Requirements

The academic preparation in Music Therapy consists of a four year collegiate program including the following requirements:

Liberal Arts	30 semester hours
Physical Education	4 semester hours
Music	60 semester hours
Social Studies	8 semester hours
Psychology	16 semester hours
General Electives	8 semester hours
Hospital Orientation	2 semester hours
TOTAL	128 semester hours

Scholarship Aid

A limited number of scholarships is available to qualified students.

Mu 213-4; 313-4; 413-4 READINGS FOR MUSIC THERAPISTS—Seminar; a three-year course presenting standard reading material in the fields of psychology, psychiatry, sociology, anthropology and the adjunctive therapies.

Mu 334 APPLIED FUNCTIONAL MUSIC—Transposition and reading in piano; simple accompanying techniques guitar and autoharp. *2 hours per semester*

Mu 343 MUSIC THERAPY WORKSHOP—Seminar; principles of research; designing and executing an experiment; professional source materials; techniques of scientific writing. *1 hour per semester*

Mu 433 HOSPITAL TECHNIQUES IN MUSIC THERAPY—Procedures involved in developing and maintaining a goal-directed music therapy program in State, V.A. and private hospitals; programming for specific types of patients; techniques in dance therapy; rhythm band; group sing. *2 hours per semester*

Mu 444 HOSPITAL ORIENTATION—Psychiatric terminology; professional ethics; hospital organization—State, V.A., and private; management of neurotic and psychotic behavior. *2 hours per semester*

Mu 453- 454 PSYCHOLOGY OF MUSIC—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of the hearing process; theories of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent. *2 hours per semester*

Mu 463 The Influence of Music on Behavior—Historical orientation—the medical use of music; basic concepts in music therapy; music as an agent in group dynamics; research studies in music therapy. *3 hours per semester*

Mu 483 Clinical Training—Six months experience in an approved psychiatric hospital under the direction of a registered music therapist is required. If the student wishes to work in a setting other than the psychiatric hospital, an additional two months is required in the specialty of his choice.
1 semester hour

Theory

Mu 001-2 Theory—This course is designed for students without previous background who do not qualify for Mu 111. Qualification is determined by the theory placement test. Material covered will be musical notation, key signatures, scales, intervals, simple rhythms, structure of triads, sight-singing and ear training. *non-credit*

Mu 111-2. Theory—Principles of chord connection in root position, first and second inversions. Harmonization of given basses and melodies using triads. Non-harmonic tones; keyboard harmony; sight-singing in treble and bass clefs; rhythmic, melodic and harmonic dictation. Principles of modulation employing non-harmonic tones and chords of the seventh. Analysis of Bach chorales. Prerequisite: Theory placement test or Mu 001-2.
3 hours per semester

Mu 211-2 Theory—Chromatic modulation. Further study of non-harmonic tones and keyboard harmony; advanced analysis of altered chords and seventh chords; continuation of sight-singing; melodic, rhythmic, and harmonic dictation; extended analysis of Bach, Chorales. Prerequisite Mu 111-2.
3 hours per semester

Mu 311-12 Form and Analysis—The study of the structural melodic elements of musical forms, beginning with phrase construction and progressing through all homophonic and contrapuntal forms. Examination of techniques of harmonic analysis beginning with renaissance counterpoint and progressing through the 20th century. Prerequisite: Mu 371-2. *3 hours per semester*

Mu 371-2 Counterpoint—The study of the contrapuntal techniques of the 16th through 18th centuries. Composition of exercises in the styles of Palestrina and Bach is required. Prerequisite: Mu 211-2. *2 hours per semester*

Mu 471-2 Contemporary Practices—An examination of the compositional and scoring techniques of various 20th century composers with the aim of reconciliation of the new in music with the traditional. Prerequisite: Mu 371-2.
2 hours per semester

Mu 469-70 Score Analysis—A seminar course in which the orchestral scoring techniques of the masters are discussed in detail. Recordings of works under discussion are to be played after each lecture. *1 hour per semester*

Mu 297-8 Essentials of Composition—A preliminary course in which the structure of melody, behavior of harmonic sonorities, and composition devices are studied in detail. *1 hour per semester*

Mu 397-8 Composition—A course involving composition in the media, forms, and using the harmonic-melodic materials specified by the instructor. The completion of at least one work per semester is required. Prerequisite: Mu 297-8. *4 hours per semester*

Mu 497-8 Composition—Free composition. Completion of at least three works is required, one of which must be a work for band, chorus, orchestra, or a major work for an ensemble approved by the instructor. Prerequisite: Mu 397-8. *4 hours per semester*

Mu 383-4 Orchestration—Score reading; study of instrumentation; ranges, timbres, and capabilities of instruments; scoring for string, reed, and brass groups; scoring for full orchestra; transcribing music for orchestra; composing for orchestra. *1 hour per semester*

Music History and Literature

Mu 167-8 Music Appreciation—A course designed for beginning students or non-music majors stressing basics of musical art; listening techniques: melody, harmony, rhythm, textures; form types: imitative, variation, improvisatory, sectional; timbre. Standard repertoire in all media will be emphasized.

1 hour per semester

Mu 237—Historical Survey I—Music of the Greek civilization; music of the early Christian era; the beginnings of polyphony; the development of notation; early instrumental music; sacred and secular music of the Renaissance. Prerequisite: Mu 167-8

2 semester hours

Mu 238—Historical Survey II—A combined lecture and listening course comprehensively examining music in all media in the Baroque era. Prerequisite: Mu 237 or approval of the instructor. *2 semester hours*

Mu 337—Historical Survey III—The Classical and Romantic eras; considering the development if style, form, and the technique as well as the practice of performance.

Prerequisite: Mu 238 or approval of the instructor

2 semester hours

Mu 338—Historical Survey IV — A history and literature course in the music of the 20th century; transition from the late Romantic era to the present day through a detailed study of various representative works.

Prerequisite: Mu 337 or approval of the instructor

2 semester hours

Mu 437 Introduction to Opera—A lecture period familiarizing the student with the background, text, and music of the standard operatic repertoire. This will be complimented by two hours of laboratory, consisting of attendance at the Opera Workshop classes where dramatic technique and the production phase of musical theater will be demonstrated.

2 semester hours

Ensembles

Mu 135-136; Mu 235-236; Mu 335-336; Mu 435-436 Opera Workshop—Designed to instruct singers in general stage deportment and to familiarize the student with standard operatic literature. Roles are assigned in scenes from various operas to be memorized. Upon completion of the course, the student is expected to perform before a live audience. The stress is upon opera that is good theatre; every opportunity is given for freedom of expression. The workshop meets four hours a week. (Required for all voice students.)

1 hour per semester

Mu 155-156; Mu 255-256; Mu 355-356; Mu 455-456 Woodwind Ensemble—Study and performance of chamber music for all combinations of woodwind instruments, such as woodwind quintets, quartets and trios; quartets of flutes, clarinets and saxophones; other groups of woodwinds with strings. (Membership by audition.) *1 hour per semester*

Mu 165-166; Mu 265-266; Mu 365-366; Mu 465-466 Brass Ensemble—Practical experience in ensemble playing for such groups as trios, quartets and quintets of various instrumentation. (Membership by audition.)

1 hour per semester

Mu 195-196; Mu 295-296; Mu 395-396; Mu 495-496 University Band—Researsals and public concerts in the University Band. Membership by audition. Attendance at all rehearsals and public concerts obligatory.

1 hour per semester

Mu 345-6 CHAMBER MUSIC—A study of music for small groups of instruments from the sixteenth century to the present day. The course includes analysis of the music and a study of the instruments for which it is scored.

1 hour per semester

Mu 445-6 CHAMBER MUSIC—Similar to Chamber Music 345-6, but broader in scope and more detailed in treatment.

1 hour per semester

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Bulletin of the College of Arts and Sciences.

Classification of Students

Students in the College of Music are classified as follows:

FULL TIME STUDENTS—Students who are candidates for a degree and who take twelve or more semester hours per semester.

PART TIME STUDENTS—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

A student is considered a Freshman until he has earned 24 semester hours of credit applicable to a degree in the Loyola College of Music; a Sophomore when he has earned 24 such semester hours; a Junior when he has earned 56; a Senior when he has earned 92.

SPECIAL STUDENTS—Students who are not working towards a degree but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the detailed programs of studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have demonstrated in public recital his ability to sing or to perform in a satisfactory manner upon his major or principal instrument.

5. To have satisfactorily passed a comprehensive oral examination.

6. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the the date of graduation.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia*.

Loyola Concerts

Faculty

1963 - 1964

September 24—JAMES BASTIEN, Pianist

October 29—MARIETTA and ARTHUR COSENZA, Soprano and Baritone
EUGIE PASSERA, Accompanist

November 25—JAMES BASTIEN, Pianist

January 6—JANET SITGES MARTIN, Pianist

March 9—MARY TORTORICH, Lyric Soprano
ELIZABETH SCHWARZ, Accompanist

Loyola Salon of Music

Orleans Club

November 11—J. MATTHEW LANIUS, TERRY TORTORICH, MARY JO BUTLER, RUTH FALCON, ARTHUR KNIGHT and JAMES DOYLE

February 17—MARY ELIZABETH LOPEZ, ALMA FAY LOTT, JO ANN SOAB, J. MATTHEW LANIUS, STEPHANIE BOUDREAUX, JAN ANDERSON and Gretchen Notley, accompanist

April 27—A PROGRAM of ENSEMBLES from the OPERAS
ARTHUR COSENZA, Director
ENGIE PASSERA, Accompanist

Student

September 9-10-11—OPERA WORKSHOP, ARTHUR COSENZA, Director
ENGIE PASSERA, Accompanist

December 15—ALMA FAY LOTT, Soprano—Junior Recital
GRETCHEN NOLTE, Accompanist

January 4—EDWARD SCHLOTTER, MARY JO BUTLER and NORMAN MAUNZ, Organists

January 13-14-15—OPERA WORKSHOP, ARTHUR COSENZA, Director
ENGIE PASSERA, Accompanist

February 4— CAROLYN NASTASI, Pianist — Senior Recital

March 14—LINDA LIGHTCAP YEEND, Flutist — Senior Recital
CONTENT SABLINSKY, Accompanist

March 31—MARY JO BUTLER, Pianist — Sophomore Recital

April 28—ORGAN RECITAL, MARY WAMSTAD, EDWARD SCHLOTTER, LOUISE DASPIT, MARY JO BUTLER, MARY GUENTHER, BARBARA LAWRENCE and NORMAN MAUNZ
LOYOLA UNIVERSITY CHORUS, ELISE CAMBON, Director

May 3—TERRY TORTORICH, Soprano—Junior Recital
ELIZABETH SCHWARZ, Accompanist

May 5—LOUISE ANN DASPIT, Pianist — Sophomore Recital

May 9—JAMES B. DOYLE, Pianist—Senior Recital

May 10—JAN ANDERSON, Pianist—Junior Recital

May 22—DORINA van LOO, Pianist—Senior Recital

May 18-19-20—OPERA WORKSHOP, ARTHUR COSENZA, Director
EUGIE PASSERA, Accompanist

May 9—Rev. THOMAS PATRICK O'CONNELL, O.M.I., Organ Recital

May 19—JOSEPH COPLEY, JR., Trumpet; FRANCIS BIONDO, Pianist; ARTHUR KNIGHT Clarinetist; WALTER PHARRIS, Tuba; and WILLIAM COMERFORD KELLY, French Horn
Bachelor of Music Education Recital for Seniors

Guest Artists

November 5—JAMES ASSENHEIMER, Clarinetist; JOSEPH COPLEY, Trumpet; ANN MARIE BOLDT, Flutist

December 10—THOMAS CARTER, Tenor
ELIZABETH SCHWARZ, Accompanist

April 7—JOHN COLE WILSON, Baritone
ELIZABETH SCHWARZ, Accompanist

Loyola University Band

GEORGE A. JANSEN, *Director*

BAND ACTIVITIES 1963 - 1964

CONCERT BAND

September	11	Convocation in Field House
	30	United Fund Drive—Quadrangle
October	24	Performance with New Orleans Opera Association
	26	of "La Boheme."
November	14	Performance with New Orleans Opera Assocation
	16	of "La Forza del Destino."
December	5	Basketball Game
December	11	Homecoming Convocation in Field House
		Homecoming Basketball Game
December	30	Sugar Bowl Basketball Game
January	7	Basketball Game
January	11	Winter Concert Holy Name Auditorium
	12	Winter Concert Holy Name Auditorium for the Religious and Teachers
January	31	Tour-Thibodeaux Junior High School, Thibodeaux, La.,
February	1 & 2	Morgan City High School, Morgan City, La., Franklin Catholic High School, Franklin, La., Television Show, Lafayette, La., Central Catholic High School, Beaumont, Texas.
February	23	Concert Vista Shores Country Club
	26	Basketball Game
March	19 & 21	Performance with New Orleans Opera Association of "Aida."
May	11, 12 & 13	Band Clinic and Concert under the direction of Dr. Frederick Fennell, Guest Conductor
May	25	Band, Awards Day
June	2	Graduation

BRASS AND WOODWIND ENSEMBLE

September	13	Freshman Convocation
December	17	Christmas Carols, Quadrangle
May	1	Commemorating One Hundred Years of founding of Saint Peter's Church 1864-1965; Reserve, Louisiana. His Excellency, Archbishop Cody presiding.
May	7	Contemporary Music Festival

TELEVISION

February	2	Band, Lafayette, Louisiana
	18	WWL-TV New Orleans

LOYOLA DANCE BAND

September	14	Freshman Hop
October	16	Quadrangle
December	7	Talent Night
	31	Sugar Bowl Basketball Game
February	16	Faculty Wives Club Dinner Dancce

Awards

1963-1964

Werlein Awards (Upon Faculty Recommendation)

Piano.....MARY ELIZABETH LOPEZ

Voice.....RUTH FALCON

Organ.....REV. THOMAS O'CONNELL, O.M.I.

Brass.....JOSEPH COPLEY, JR.
Honorable Mention JOHN BREM

Woodwind.....AUBREY FALLO
Honorable Mention EARL LACOUR

Opera Workshop.....TERRY TORTORICH

Service Award.....JAMES B. DOYLE
Honorable Mention SUZANNE SAUCIER

Phi Beta Awards
Phi Beta Alumnae Award.....EARL BARON LACOUR

Who's Who in American Universities and Colleges
JOSEPH WAGNER COPLEY, JR.
JOAN MARY MAY

DEGREES CONFERRED

JUNE 2, 1964

Bachelor of Music Education

FRANCIS JUDE BIONDO
JOSEPH WAGNER COPLEY, JR.
JAMES BERNARD DOYLE*
WILLIAM CUMMERFORD KELLY
ARTHUR JOHN KNIGHT
WILLIAM J. MANCUSO
WALTER DANIEL PHARRIS

Bachelor of Music

OWEN JOSEPH BORDELON
RUTH ANN FALCON
JOAN MARY MAY*
CAROLYN ANN NASTASI
REV. THOMAS PATRICK O'CONNELL, O.M.I.*
LINDA LIGHTCAP YEEND

Bachelor of Music Therapy

DORINDA DOWNES VAN LOO*

Magna Cum Laude

Memo

Memo

Memo

LOYOLA UNIVERSITY BULLETIN

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Loyola University

Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Loyola University College of Music
6363 St. Charles Avenue
New Orleans 18, Louisiana
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